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NOVEMBER/DECEMBER 2008

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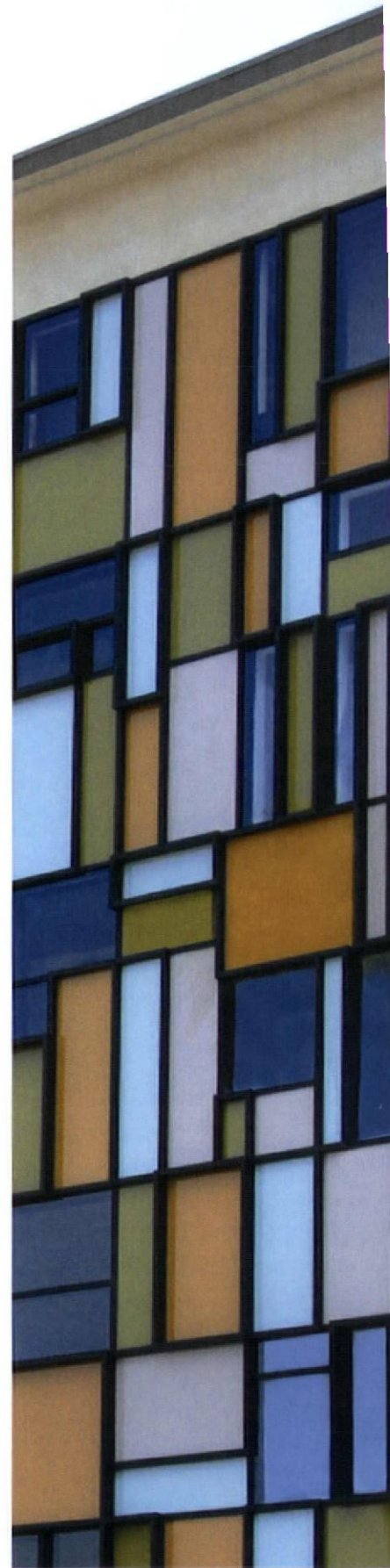
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ADAM STONE is a journalist whose work for papers across the country addresses design trends, the arts, technology, healthcare and matters of regional economic development. As a student of English Literature at Brandeis University he covered local zoning issues in the fast-growth Boston suburbs, and went on to report on the emerging technology sector. During a five-year stint in Minneapolis he worked for a venerable Midwest weekly, writing extensively on the city's lively and eclectic arts and theater scene. He lives in Annapolis, Maryland.

GNUFORM was established in 1999 to pursue both built and speculative projects. Its work is informed by intensive research and an experimental approach, primarily involving the application of material dynamics to the organization of form. The firm promotes a new materialism, one that exploits the organizational and spatial potentials of the flows of matter and energy that constitute our environment. Ultimately, this way of thinking leads to an architecture of effective atmospheres. Maintaining and extending the public role of buildings demands more than that they be merely looked at; they must produce a saturated experience, so that they almost cling to the skin of the people moving through them.

DAVID HERJECZKI, AIA, LEED, is a design director for Gensler LA's Architecture studio. His experience spans a broad range of project types, and sizes and crosses the disciplines of architecture, interiors and graphics to meet project needs.

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- 02.27.09 (8am) - Steve Hymon - Columnist, The Los Angeles Times (*invited*)
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EDITOR'S NOTE

The concept behind this issue, that good things come in tens, put us in a bit of a bind. First of all, good things come in many quantities, but ten is perhaps the hardest to identify. Threes, that's easy (and a bit more common, though much harder to fill a magazine with), sevens are popular, too. There are Top Ten lists, and while those are usually good they are also arbitrary and subjective.

Still, it makes some sense as the year winds down to look for order, to look for a neat way to compartmentalize what's happened over the course of the past year and provide a structure with which to prepare for the one to come.

How then to bundle ideas in groups of ten?

We turned to regular contributor Susan Chaityn Lebovits to survey some of the leading designers working today to get a sense of what their greatest influences were. The results are, as might have been expected, eclectic. So, too, were the ten materials Adam Stone identified as impacting how these designs are implemented.

If anything, the two articles point out that collecting ten things, ten anythings, means looking back as well as keeping an eye on the future. Designers today have in many cases returned to the past for ideas and materials even as they use the latest technology to enable the effort.

It is, I suppose, to be expected. Great ideas, great shapes, great structures, never come from whole cloth. They look ahead as they bow to (or wink at) the past.



Jonathan Diamond



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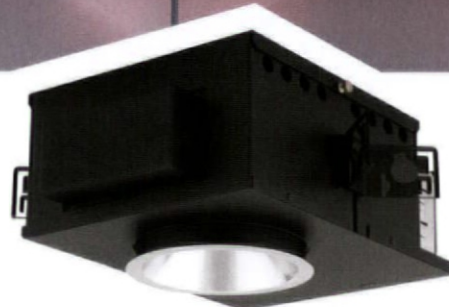
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1 Ango, Twig

British-born, Thailand-based designer Angus Hutcheson conceived of this ceiling light as an organic form that, rather than act as a regular diffuser, concentrates light on the openings and on the cracking within the surface. The diffuser is a hand-cast polymer with a natural tapioca skin formed using a freeform molding technique Ango developed. The ceiling box is in hand brushed stainless steel.

more information: contact@angoworld.com, www.angoworld.com or +66 2.873.0167

2 Omega, Revelation

Omega Lighting's Revelation fixture is a small aperture, low brightness, low voltage, four-inch downlight fixture for general and accent

lighting used in commercial venues. Its keyed trim assembly with torsion spring ensures proper installation and allows trim to hang hands-free during aiming and relamping. The trim is available clear, haze, gold, wheat, pewter, bronze, black and white.

more information: info@DCOLighting.com, www.omegalighting.com or 662.842.7212

3 Foscarini, Twiggy Reading Lamp

Designer Marc Sadler brings simplicity, durable material and bold colors to the Twiggy table XL and Twiggy reading lamps. Tall and straight with balanced geometrical proportions and monochromatic treatment, they are a departure from the whimsically curved design of the first Twiggy lamps. The signature "cut-off" diffuser also applied to these new

versions ensures glare protection and perfect illumination both downwards and upwards.

more information: foscarini@foscarini.com, www.foscarini.com or +39 041.595.3811

4 Lightlink, Tripod

Musician Mike Brannon has had a 10-year run as head of Lightlink, which is just out with its Tripod line of lamps. The aluminum-framed, equilateral tripod lights are hand-made of recycled Thai bamboo paper and come in heights of 12, 24 and 36 inches and 12 paper colors. Each version has a three-way touch dimmer and eight-foot clear silver cord.

more information: lightlink@aol.com, www.lightlinklighting.com or 210.414.3695



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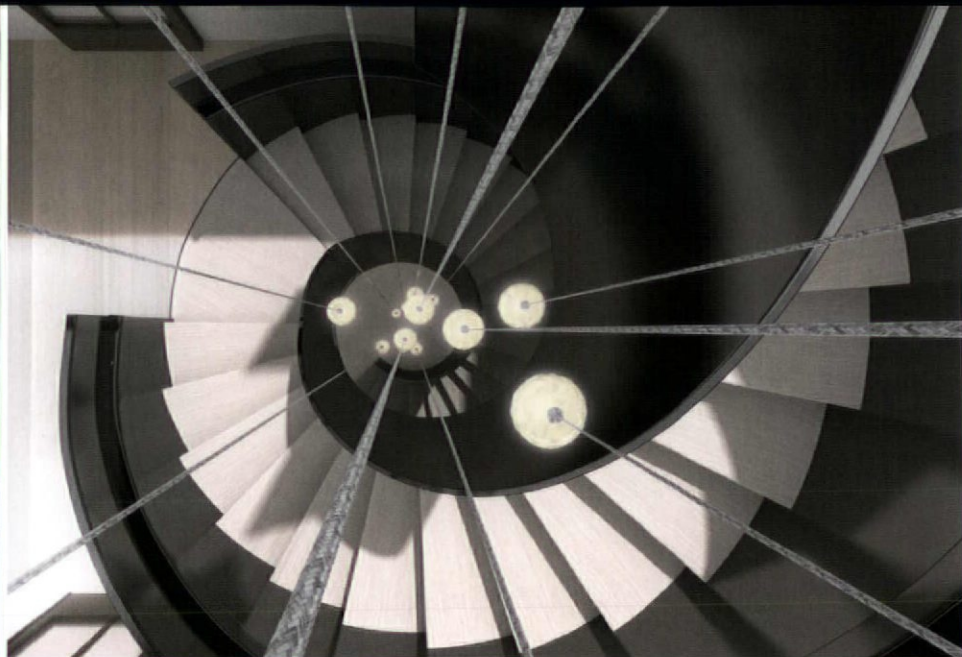
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WORKBOOK





Alma

Location: New York

Designer: Roman and Williams

Buildings and Interiors

Web site: www.romanandwilliams.com

The Alma was a conversion of a 13-story, 1907 neo-Renaissance landmark loft building to a 15-story luxury residential building with 11 three-bedroom, floor-through residences, a triplex penthouse and an adjacent newly-constructed six-story townhouse.

Perfect proportions and the industrial and muscular quality of the existing building was the starting point for the design. A limited, natural material palette was applied to create refined contemporary spaces that would enhance, not obscure, the building's incredible bones. During the design process, the building's structure revealed itself and drove the creative direction. A rigorous set of symmetries based on the large expanses of windows and column grids resulted in a natural order between the doors, corridors and fireplaces. The areas between the existing flooring sleepers proved to have been filled with ash, a common insulation method for buildings of that era. Drilled core samples from the columns were discovered to be of cast iron, making structural reinforcement a more difficult process.

The building's landmark status required various setback restrictions for the sole structural addition—a two-story, two-bedroom, two-bathroom rooftop with a gracious outdoor space, totaling more than 2,800 square feet. Those restrictions were exploited to frame the penthouse's views and to provide privacy in the master bathroom without creating a barrier to the surrounding skyline. The centerpiece of the penthouse's outdoor space is the stainless-steel cantilevered pool.

Images courtesy Alma/Beck Street Capital



Yamano Tower

Location: Tokyo

Designer: Hodgetts + Fung

Web site: www.hplusf.com

The design of a new headquarters tower for Yamano, a Japanese beauty products and cosmetics enterprise, had to reflect both the company's desire to make a bold statement and at the same time reflect its well-established brand. The response was to craft a building that would be a contemporary expression of globalism, while still referring to the Japanese cultural model that forms the basis of the Yamano aesthetic. What took shape was a sensuous rather than technological approach, yielding an ensemble of forms uncharacteristic of modern high-rises. The result is a "feminine" complex with a diagonal façade that is softly folded, resembling a traditional kimono. Clad in silkscreened ceramic glass frit technology, the façade shimmers in metallic blue, green and gold tints, complementary to Yamano's branding program.

Weaving together public and private spaces on a small, highly dense urban site, the design had to adhere to Tokyo's strict solar access codes—a complex set of rules that limits the shadows buildings can cast upon neighboring structures. Located adjacent to residential and commercial areas, the Yamano Tower site was in three different solar access zones, requiring the building to be carved into three volumes of varying heights and masses.

The orientation and configuration of each volume was determined by its relationship to the cityscape. Surrounding the 250-foot-high tower are 25-foot-wide, narrow right-of-way streets. With no sidewalks and the building pushed directly against the streets, the desire for a structure with high visibility was complicated, as it is impossible for pedestrians to view the entirety of the building at such close range. Optical illusions, such as diagonal lines that cascade from the top of the tower downward to mitigate the structure's bulk and draw the eye upward, bring attention to the upper heights of the building.

All images: Tetsuya Fukui





Museum Tower

Location: Dallas

Designer: Johnson Fain

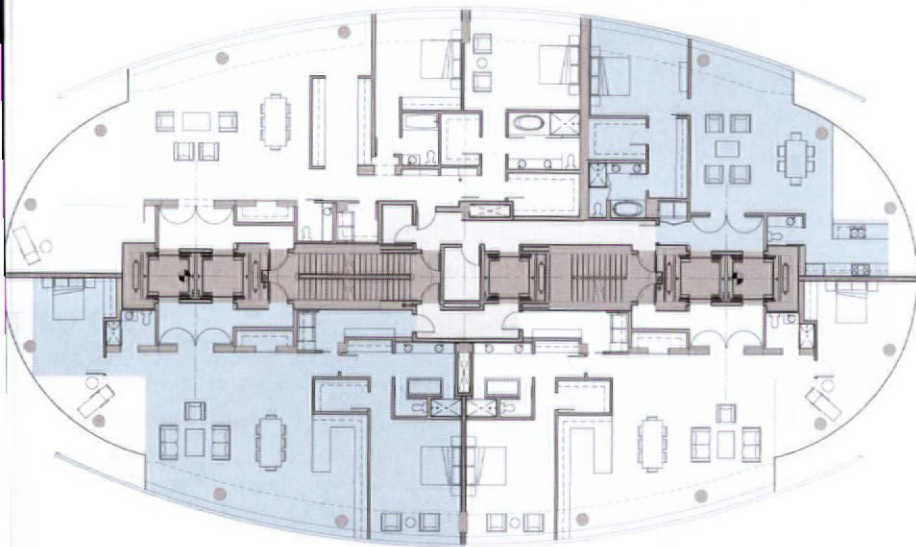
Web site: www.johnsonfain.com

Museum Tower is a smooth shaft of light, a kind of translucent beacon in the center of Dallas' extraordinary and growing arts district. Located between the Meyerson Symphony Hall and the new Nasher Sculpture Gallery, the building represents, like many of the existing and new buildings in this neighborhood, a classic modern form derived from an intersection of ellipses and detailed meticulously with a maximum of varying high-performance glasses.

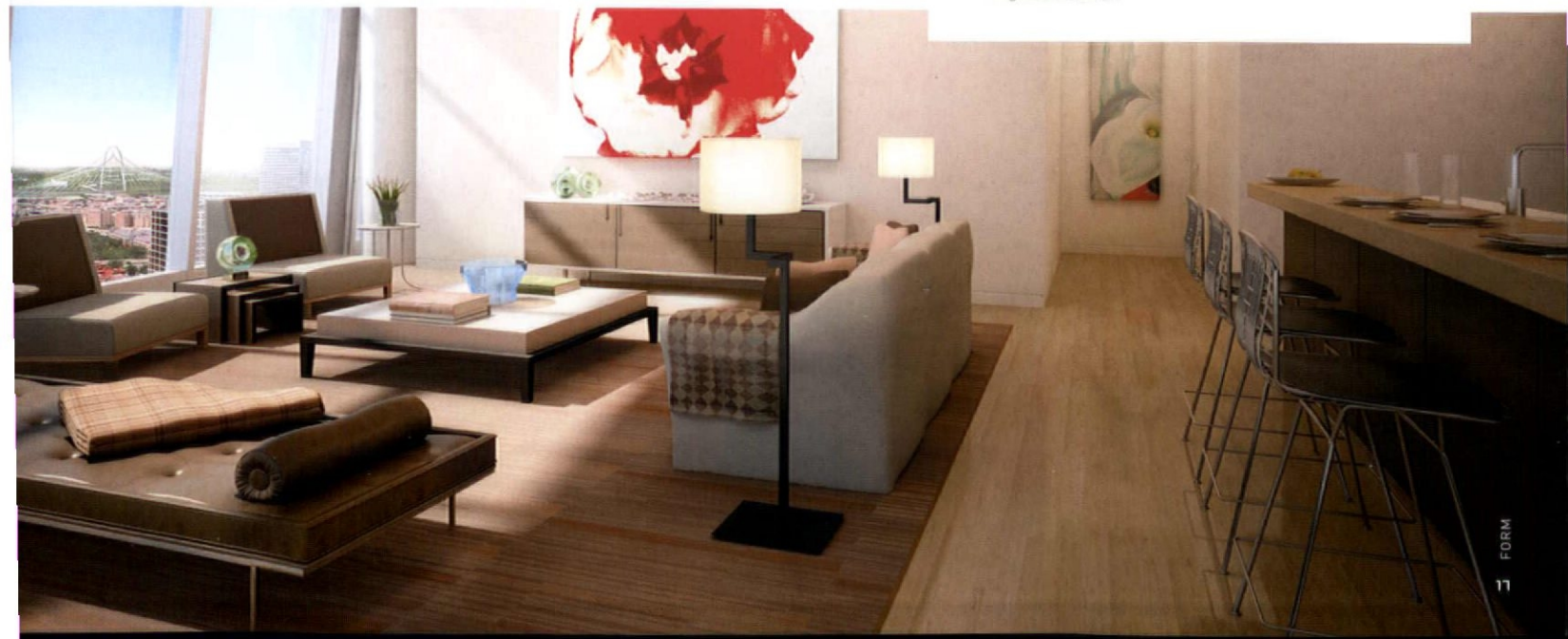
The broad and curving glass sails that wrap the two long sides of the tower provide sweeping views over Dallas while the narrow ends of the building are designed as Skyrooms, deep and customized outdoor rooms open to furnishings, shade and fresh air. The ground plane of Museum Tower is a generous assortment of motor court, activity and art gardens which gradually ascend to the rear of the property where they join the residents' pool and entertainment deck. Parterres and highly tailored paved areas will be designed as a modern setting for the grand plant specimens of native Texas.

The entry lobby is a tall glazed room where residents and guests will be met as they enter either of the two private elevator banks which deliver them directly into the living areas of the residences above. Amenities such as the residents' lounge, event spaces, catering kitchens, wine cellar, fitness and art and media rooms will be located on the first and second floors of the tower.

Museum Tower will be environmentally sensitive as well as richly appointed and generously landscaped, part of a response to the developer's call for a wide range of design strategies to achieve a high level of sustainability for the project as well as a LEED certification.



All images: Johnson Fain



Target Tower

Location: Lakewood, Colorado

Designer: Belzberg Architects

Web site: www.belzbergarchitects.com

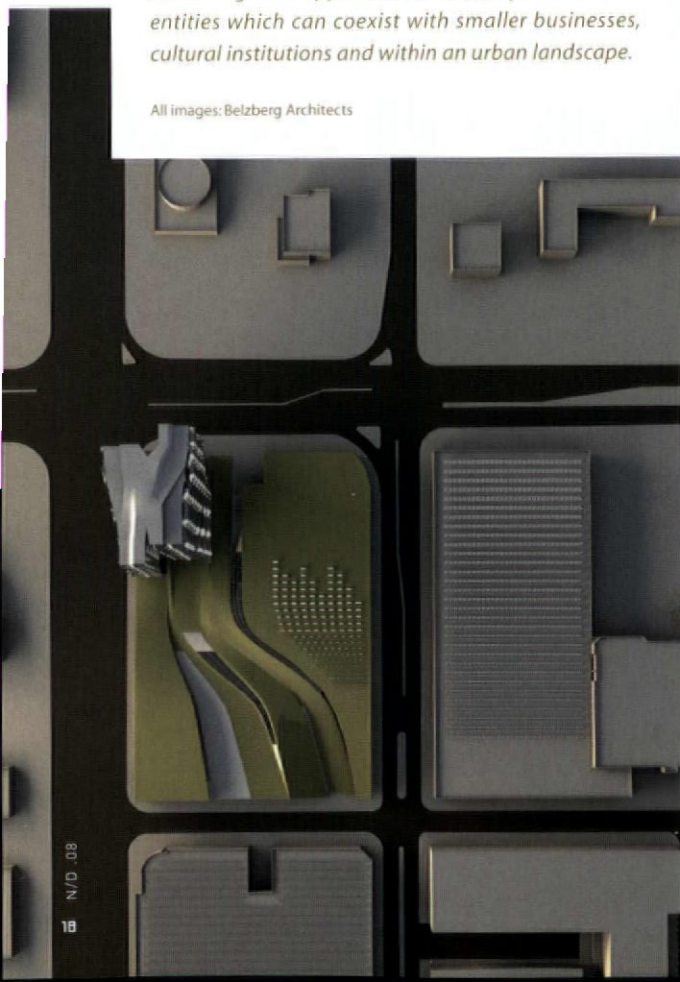
Presented with the challenge to develop an additional typology for Target stores, the Target Tower is prototypical design strategy for coupling a residential tower with the science and tradition of a typical Target store. By using existing philosophies of Target as a springboard for development, the many facets of the company's profile emerged as the ultimate criterion for judgment.

Its ideal market, sustainable efforts and an overall consciousness of design were pressed to develop a residential tower which could be identified as Target's own and a "big-box" store which would not alter the interior science of the store but could relate to the character of the growing development surrounding the site.

In shaping those ideals, the design had to engage Target's place as not only a Top 10 U.S. mass merchandise retailer but also serve as an example of how traditional notions of big-box can be altered to more sensitively integrated within rural, sub-urban and urban environments.

The client recognized its place within various social constructs and actively and creatively engages the lifestyles of middle America. It is this malleable characteristic of Target which affords the conventional "big-box" opportunities to subtly mutate into entities which can coexist with smaller businesses, cultural institutions and within an urban landscape.

All images: Belzberg Architects





1800 Larimer

Location: Denver

Designer: RNL

Web site: www.rnldesign.com

The 22-story, mixed-use tower rising in downtown Denver is the largest to be built in the neighborhood in the last 20 years and will house 1,300 employees of Xcel Energy, the state's largest utility company and the nation's leading supplier of wind power. The building has received LEED-CS Platinum precertification from the United States Green Building Council. Final certification will be obtained once the building is complete in April of 2010.

The building will be the first high-rise in downtown Denver to introduce waterless urinals; all other fixtures including showerheads and faucets will be water-conserving. Recycled and local materials will be used in the building including steel, concrete, glazing, ceiling tiles, and carpet. All of the interior doors have been specified to be Forest Steward Certified and urea-formaldehyde free. A major feature of the building is the underfloor air distribution system designed to not only save energy but to provide exceptional indoor air quality and personal space control.

The building's features and amenities were strategically designed to contribute to the sustainability of the building. Located near a light rail system, Union Station and an extensive bike path system, the building is outfitted with a fitness center, high ceilings with daylight and views, a café in the lobby, enhanced restrooms and other green perks such as a 17,000 square foot garden terrace with native plantings designed to reduce the heat island effect.

All images: RNL

Watermark Community Church

Location: Dallas

Designer: Omniplan

Web site: www.omniplan.com

The rapidly growing church held Sunday services in a local high school auditorium for many years until exceeding the auditorium seating capacity. It also needed space for increasing children's education needs. The 2,100-seat interim worship facility will accommodate worship services on an 11.5 acre campus, upon which an eight-story office building was renovated to accommodate administrative and children's and adult education facilities.

The program had to take into consideration an existing urban site along a major highway, which while providing superb visibility and vehicular access/egress also meant attenuating traffic noise in interior spaces and establishing shielded by building mass for exterior spaces. Despite the size of the campus, the church had ambitious growth plans and facility program needs, and as a result implementation of the program required vertical stacking of spaces that required extensive understanding of the institution's special needs and adjacency relationships.

The second phase of the project included an interim worship building that will be converted into a children's education and worship building when a larger future worship building is completed as part of a third phase. That phase will include a 250,000-square-foot complex of uses including a 3,500-seat worship auditorium, a 500-seat multi-purpose room, a 350-seat chapel, converted children's education building and 20,000 square foot "town center" lobby that will act as the orienting space accommodating a variety of community activities.

All Photos: Peter Calvin





Owens Drive

Location: Pleasanton, California

Designer: Dahlin Group

Web site: www.dahlingroup.com

Transformed from a run-of-the-mill 1980's insurance office building, the renovated, contemporary, transit-oriented building now reflects its current use as a headquarters for a notable design firm. Through the use of green building materials and methods, the "living by example" building was designed to reflect the firm's commitment to sustainable design based on its location adjacent to a major rail line and bus routes for employees and visitors, the re-use of an existing building, and the achievement of LEED Silver Certification.

The former auto inspection facility provided the inspiration for an industrial motif, using the structure of the building to drive interior and exterior design elements. The two-story building features glass garage roll-up doors, a steel stairway as a vertical sculptural element, and exposed structural and mechanical systems. Industrial materials are complemented by the warmth of the high-end finishes – granite floors, wood stair treads, custom wood cabinetry and open office desk system.

Large openings were cut through at the core of the building and lobby to integrate both floors. The central skylight and lobby glazing flood the interiors with natural daylight. Functional sunshades, natural daylight, automatic daylight sensors, low VOC and sustainable materials, low flow fixtures, and efficient mechanical systems exemplify the company's commitment to sustainable architecture.

All images: Whittaker Photography



MALIBU HOUSE

THIS HOUSE OCCUPIES AN EXCESSIVELY REGULATED SITE IN THE BLUFFS OF Malibu overlooking the Pacific, with stunning views in all directions. Limited to the diminutive area, height, volume and weight of a former house destroyed by fire in 1993, the project's form, structure, and skin respond in large part to these difficult constraints.

The design process was one of continual modeling of nuanced change similar to morphologist D'Arcy Thompson's method for measuring minute variations in animal form. The topological curiosity of the Klein Bottle began the development of an involuted spatiality to capture exterior space without spending valuable square footage allotments. Organizationally, a single floor plate spirals upward, two outdoor living spaces involute into the torus-shaped shell, and an exterior deck is cradled by the overall form.

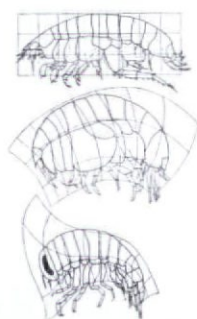
The shell is made of thirty five contoured steel plate ribs with steel lateral and diagonal blocking. Plywood sheathing is eliminated to allow two way curvature on the exterior and interior surfaces of the shell. The floor joists act as ties to resist the outward thrust of the

arch-like ribs while the entire shell is held together mid-span by a steel tension ring.

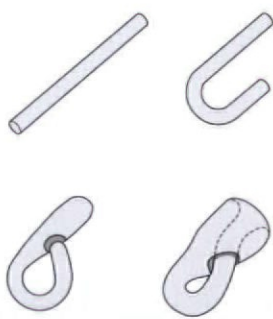
The round apertures respond directly to the structural system, occupying cells without diagonal blocking. This yields diagonally arrayed openings that flow over the surface of the shell. On the interior these perforations reinforce the spatial fluidity of the house by drawing the eye upward along the surface and onto the underside of the shell. The aperture distribution also relates to the dramatically modulated topography of the site. To the north and east, the ground rises quickly. To the south and west, the ground drops away dramatically to a panoramic ocean view. The exterior is covered with copper shingles scaled to reflect the path of rainwater over the form. The multiplication of flat seams predicts the corrosion patterns that will emerge in time.

This project is currently under permit review.

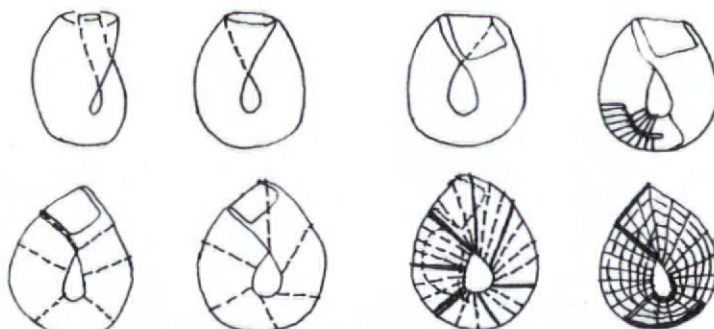
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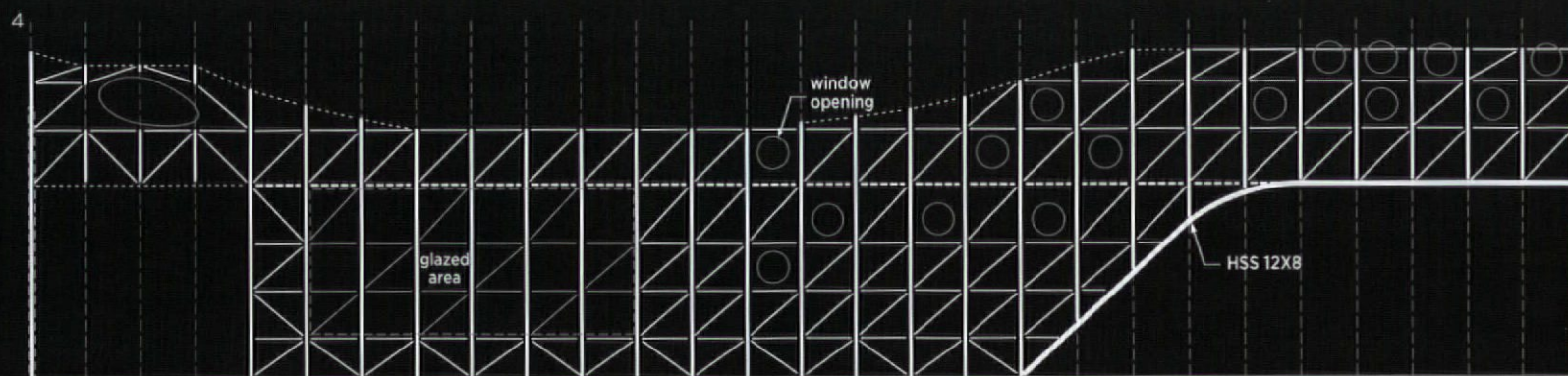
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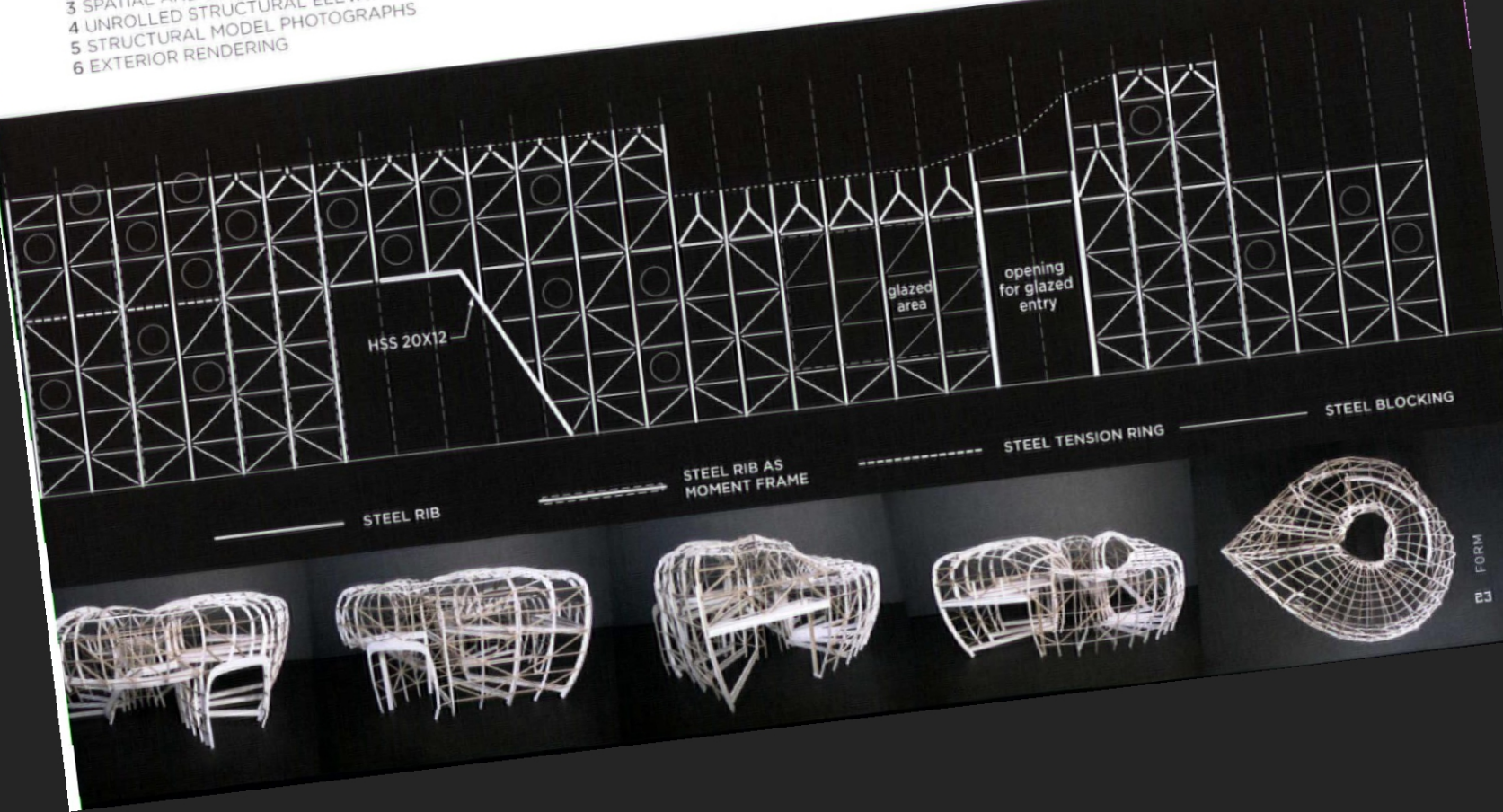


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- 1 ILLUSTRATION, D'ARCY THOMPSON
FROM *ON GROWTH AND FORM*, 1942
- 2 KLEIN BOTTLE FORMATION
- 3 SPATIAL AND STRUCTURAL DEVELOPMENT
- 4 UNROLLED STRUCTURAL ELEVATION
- 5 STRUCTURAL MODEL PHOTOGRAPHS
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MAN AND MACHINE

TEN LEADING INFLUENCES ON DESIGN: A MIX OF TECHNOLOGIES
THAT LIE AHEAD AND THOSE WHO'VE COME BEFORE

BY SUSAN CHAITYN LEOVITS

Influences behind some of today's most fascinating design work straddle the past and the future, from harnessing universal technology to embracing biomimicry to personal prognostication. While no single list of 10 influences would be complete, we tapped designers to find out where they're finding inspiration. The answers were as varied as their work, citing an array of technological, organic and historical precedents.

For William Massie architect-in-residence and the head of the architecture department at Cranbrook Academy of Art in Bloomfield Hills, Michigan, influences have evolved. Until three years ago, he said, his career had primarily been influenced by a building's relationship to the landscape. "When you look at the Kimball Art Museum by Louis Kahn, everyone talks about the lights and the materiality," Massie said. "It is beautiful, but the area where it sutures itself into the ground in the exterior courtyard is so significant to me; the building connecting to the landscape."

More recently, Massie said, he has become fascinated by a structure's silhouette and graphical relationships; objects that are not layered with materials or ideas but more like products or cars in the way that their shape is contiguous.

One of the reasons he cited is the technological ability to play or invest ourselves in graphic options, like the work of Herzog and De Meuron, and Steven Holl's Nelson-Atkins Museum of Art in Kansas City, which Massie said [literally] glows.

"It isn't about what so many other buildings have been, which is the materiality and a specific readable nature about architecture, but rather so boldly simple," said Massie. "There's a kind of clarity that's almost numbing about the building."

Massie is also a professor of architecture at Rensselaer Polytechnic Institute in Troy, New York. He started his own practice in 1993 while teaching in the Graduate School of Architecture at Columbia University where he was appointed coordinator for building technologies research. Critics have compared his computer-driven work to that of Frank Gehry, which has been mediated or built in the same fashion. Yet Massie said Gehry's buildings are more baroque in their use of formal volume.

"They are objects that are sculpturally clear, but don't lend themselves to be graphically clear," said Massie. "But being lumped together with Gehry has been great for me because he's such a brilliant architect." A recent project of Massie's, which illustrates his current graphic design, is American House-08, part of a case study of prefabricated buildings that he plans to sell at auctions.





COMBINING TECHNOLOGIES AND MATERIALS

At Office dA Inc. in Boston, principals Nader Tehrani and Monica Ponce de Leon design and build projects from the Bay State to Beijing. Combining digital technologies and traditional materials such as birch wood, interiors are transformed into fabulous functional sculptures, as seen in Banq, an upscale restaurant in Boston's fashionable South End.

Banq's ceiling is made from Baltic birch, a reasonably priced wood that doubles as an acoustic baffle. Its undulating shape, said Tehrani, ebbs and flows in relationship to the ducts, the chillers, and the mechanical equipment.

"If you look up directly you see all of that paraphernalia overhead," said Tehrani. "But when you look in perspective, which is the dominant view of the restaurant, it's the patterned repetition of the ribs of wood that are prominent, especially since they're blonde and bleached, and the ceiling behind is black." The contrast set up between those helps create the design effect.

LOOKING TO THE PAST

Tehrani credits a number of iconic architects influences to his designs over the years. One is Uruguayan architect and engineer Eladio Dieste, a speculator on materials, form, and an avid explorer.

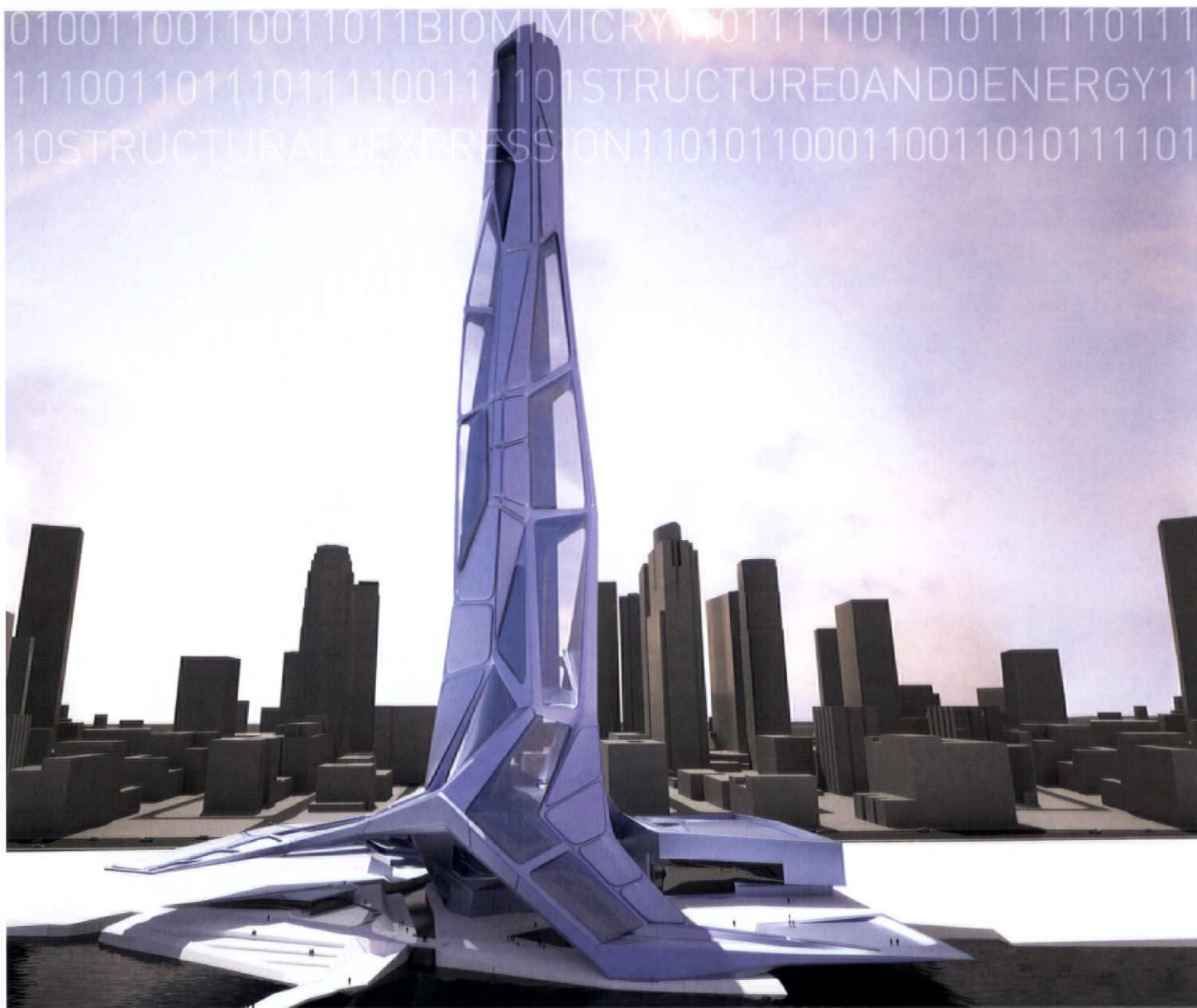
"The seriousness with which he experimented in the areas that were less known, was an important lesson for us all I think," said Tehrani. "It enables us to lay claim on engineering in a way we normally wouldn't want to account for; the way that it doesn't succumb to the building industry, but actually defines the building industry." This, he adds, is an even more important lesson to learn now than it was in the 1940s, '50s and '60s. Additional influences that Tehrani cited include neo-classical architect Erik Gunnar Asplund who designed the Stockholm Public Library, Scandinavian modernist Hugo Alvar Aalto, who incorporated undulating wood, glass and brick, and others, "like Gaudi, on the methodological end of things," Tehrani said.

Office dA Inc. is working on a 1 million-square-foot project in Kuwait called Villa Moda, which includes a hotel, spa, mall, cineplex, convention center and housing. The idea, Tehrani said, is constructing sustainable urbanity in the desert of Kuwait. They developed a structural system that supports the housing on top of the public spaces as a coffered ceiling. The logic of the coffered ceiling, Tehrani said, is coordinated with the peculiar geometries below; a metamorphosis of triangular coffering to triangular coffering to circular coffering, all mass customized essentially through laser cut steel and cast concrete.

"Even with this economy, this is probably one of the most exciting times to be an architect," said Chris Sharples, a founding partner of SHoP architects in New York City. He attributes much of the adrenaline to evolving technologies that allow the execution of cutting edge contemporary designs.

"Machines don't care if it's a curve or a straight line," said Sharples. "What's really exciting about all of this is that it's putting a lot more control in the hands of the designers and how they coordinate those relationships with the craftspeople." Now it's possible for work to once again be generated with a mass customized approach to design without incurring huge labor costs, Sharples said. Their process begins

SHoP recently worked with pre-cast manufacturers in Canada to develop a brick wall for its 290 Mulberry St. project in New York City. The undulating wall, which used their script to produce the shape, incorporated basic rules of a corballed wall and matched them with the city's building codes incorporating property line extensions.



A BUG'S LIFE

Tom Wiscombe, founder of Los Angeles firm Emergent Architecture, said he's extremely interested in structure and energy as formative influences in architecture.

"All buildings have infrastructure that creates an outside: heating and air conditioning, but I'm interested in bringing those issues to the forefront and letting them thrive in a new kind of architecture," he said. Much of this, he added, comes from a dissatisfaction of work from the 1990s, which was a lot about exterior form, and precisely why he moved into building systems as an approach rather than just exterior form. A wonderful example of this can be seen in his "Batwing," a prototype that combines structural and mechanical capacity in thermal and airflow.

Wiscombe started his career as an intern at NASA, where his father was a scientist, and became interested in aerospace and mechanical engineering.

"There was a lot of stuff going on with simulations of storms and clouds, which was really interesting to me," he said. "The biggest influence is biology in general with a lot of interest in biomimicry

rather than just biomorphism." One look at Wiscombe's work and it's easy to see why he cites influences such as modernist John Lautner, who studied with Frank Lloyd Wright.

"I like him because he's dealing with all kinds of different environments and regimes and realms and intermixing them in a really atmospheric way," said Wiscombe. "It's something that I'm always trying to do—like looking at lighting and mechanical systems, and structural systems, and trying to intermix it into a new kind of thing."

Before opening his firm he spent nearly a decade in Vienna working with Wolf D. Prix, whose BMW Palace in Munich takes on a space age aura.

Wiscombe is currently building Cheongna City Tower, in Guiyang, China, which he created using CATIA, modeFrontier and ROBOT. It relates to the Batwing project as the mechanical system is brought to the exterior so it's released from the core and pushed out to the exterior.

Recently, Wiscombe said, he's been thinking a lot about structural expressionism in architecture, a movement from the '70s, '80s and '90s, that expresses core structural elements in the building's appearance. ■



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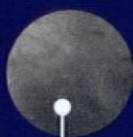
MATERIAL CHOICES:



HUFF/PUFF



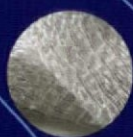
**STICKS
AND ROCKS**



**SMARTER
CONCRETE**



**OPENING
SPACES**



**CRYSTALLINE
CURTAIN**



WALLS AGLOW



SAUSAGE ROOM

10 CUTTING-EDGE MATERIALS SHAPING DESIGN

Translucent walls. Local stone. Acid-etched glass. Material defines design. Even the boldest plans will be constrained by the limits of matter and our abilities to bend it, join it. Materials can lock us into tried patterns or liberate design from the old constraints. Here are a few of the best. Most are new, a few are new uses of the familiar. All share the potential to modulate form, to open new possibilities in design. **BY ADAM STONE**



SORGHUM

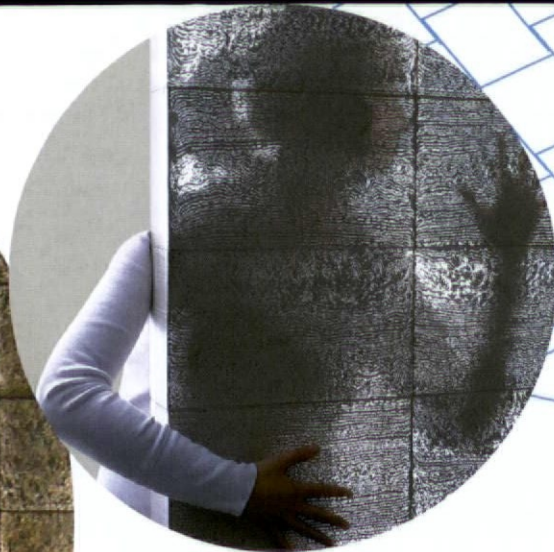


INTEGRATED ENERGY



ROOFS AGLOW

A caveat: Building codes are crafted largely on past experience. With any untried material, it's best to make sure the local authorities will give it the all-clear before incorporating it into a project.



WALLS AGLOW:

Developed by Hungarian architect Aron Losonczi, LiTraCon concrete allows for the passage of light. Embedded-glass fibers channel light through the wall, literally drawing in radiance from the outside. This luminous/solid effect creates opportunities for creative shading, while reducing the need for artificial light during daylight hours.



HUFF/PUFF: Certain diminutive swine may have found straw a less than suitable building material, but times are changing. As designers look for sustainable materials, straw has gained popularity as both a replaceable resource and a highly efficient building material, with the ability to minimize heat transfer. Downside: Some lupine liability.

SMARTER CONCRETE: The gree-technologies showpiece Pasadena EcoHouse incorporates SCIP, structural concrete insulated panels. Rather than a conventional plywood and foam sandwich, SCIP puts a foam core between layers of robotically welded wire mesh-reinforced shotcrete, sprayed on about 1.5 to 2 inches thick. A highly efficient lightweight insulator, SCIP panels expand the palette of construction materials.



CRYSTALLINE CURTAIN:

Looking for an innovative way to shed light on a space while still providing privacy? The Krystal Weave Collection by Kova Textiles stands out. Constructed from clear extruded polymer yarn, Krystal Weave products can serve as room dividers and window panels, fulfilling a range of uses that require structural solidity combined with decorative luminescence.



ROOFS AGLOW, TOO:

Manufactured by Lambert Kamps, Light-Emitting Roof Tiles bring new functionality up top, beyond merely keeping out the rain. Integrated LEDs allow the tiles to display animated text and graphics in multiple colors. Banners, logos and other visual content can be incorporated directly into exterior design concepts.

SAUSAGE: An associate dean at the University of Texas at Austin School of Architecture, Louise Harpman recently built a smoking room into a residence: As in, the kind where you smoke meat. Hickory walls and terrazzo flooring are traditional design materials, while the smell of prosciutto, curing...? Harpman tells us: "We think the 'aromatic' sense has been under-explored (and undervalued) in architecture. We privilege sight, sound, touch. But here's a place where smell (and taste) come together."

STICKS AND ROCKS: At Boston Golf Club in Hingham, Massachusetts, the main clubhouse has satisfied green demands through local sourcing. The "material" in this case is whatever lays ready to hand: Local stone, trees felled to make way for the project. Beyond just being environmentally sensitive, locally sourced materials can have a dramatic aesthetic impact, giving rise to structures that respond organically to the landscape.

SORGHUM:

Grown around the world for food, the grass sorghum finds a new use in Kirei Board from Solana Beach, California-based Kirei USA. Inedible portions of the stalk are compressed, washed and woven into sheets, producing a board that is not only strong and environmentally friendly, but also highly attractive. It has a rich, textured, natural appearance, giving designers a means to fill out an earth-tone scenario or to warm and humanize a more contemporary presentation.



INTEGRATED ENERGY: There is much to recommend photovoltaic cells, at least from an environmental point of view. From a design perspective, however, these flat, industrial-looking slabs can be less than satisfying. Enter "embedded" photovoltaics: Energy-collecting cells laminated into glass for use in skylights, atriums and other spaces. In addition to getting rid of the clunky panels, embedded PV also casts shadows and textures light for added design options.

OPENING SPACES: Glass is changing architects' perspectives, literally, opening up rooms and expanding the spaces in between spaces. One such example comes from Guardian Industries and its acid-etched SatinDeco. The obvious uses are domestic: Kitchens, stairwells. But etched glass, with its warm textures and ability to create unexpected vistas, offers designers new opportunities to shape the way we encounter public spaces as well.

AIA Los Angeles

A Chapter of the American Institute of Architects

Dear AIA/LA Members,

Since its inception 114 years ago, the Los Angeles Chapter of AIA has dedicated itself to furthering the efforts of the National organization by specifically serving the interests of our local architecture + design community. We are pleased with the Chapter's accomplishments during 2008, which have included continued political advocacy, a perpetual commitment to professional development, as well as expanded outreach in regards to membership, academics and the general public. In addition to these ongoing endeavors on behalf of our members, the Chapter is ever-changing and below is just a sampling of the Chapter's most notable milestones over this past year.

We look forward to continued success in 2009 and all of us on the AIA/LA Staff wish to extend our heartfelt wishes to you and your families for a wonderful holiday season and a prosperous new year.

Warmest Regards,
Nicola Solomons, Hon. AIACC
Executive Director
AIA Los Angeles

2008 AIA LOS ANGELES CHAPTER MILESTONES

- **Design Awards Competition & Party** – This year saw a record-breaking number of more than 400 entries and a new partnership with the City's Cultural Affairs Commission. The Presidential Honorees and Design Award Winners were celebrated at LACMA's new BCAM Gallery.
- **MOBIUS LA** – AIA/LA's 2nd annual Design Conference & Expo expanded this year to include 18+ hours of Learning Units, a Full-Day HSW New Building Codes Seminar, Expo Floor & Networking Lounge, Opening Reception featuring the Restaurant Design Awards Ceremony, Friday Power Lunch on Measure R, the LA Premiere of documentary *Bird's Nest: Herzog & de Meuron in China* and an Exclusive Hard Hat Tour of the LAPD Administration Building.
- **Leaders Making Los Angeles** - This new Breakfast Series included such distinguished guest speakers as: Councilmember Ed Reyes, Councilmember Jose Huizar, Councilmember Bernard Parks, Gail Goldberg, Emily Gabel-Luddy, FASLA & Simon Pastucha (from Department of City Planning), City Attorney Rocky Delgadillo, LADOT General Manager Rita Robinson and LA Dept. of Recreation and Parks General Manager Jon Kirk Mukri.
- Along with the addition of a Design Cluster to the Chapter Board's structure, 2008 saw the resurgence of the Historic Resources Committee, the renaming of the Associates Committee to Emerging Professionals and the creation of the Practice Committee. As in the past, the Political Outreach, Academic Outreach, Membership Outreach, Interiors, Urban Design, Architecture for Healthcare and our numerous other Chapter Committees continued their tradition of activity and involvement.
- Several new programs were created, most notably a new series of Design Dialogues wherein Design Principals from leading LA firms make project presentations, as well as the ArchitectTOUR, a program open to students only that provides an exclusive behind-the-scenes tour of award-winning SoCal architecture offices and the unique opportunity to personally meet with the architects in their working environment.
- Continued outreach to the general public included four Home Tours during the spring and fall along with their associated Architects Forums, providing attendees with the opportunity to meet the architects at a reception prior to the tour itself. Also, the Restaurant Design Awards People's Choice Voting received an incredible 4000+ votes from the public in just two weeks.
- Membership approached 3200, maintaining AIA/LA's ranking as the fourth largest chapter in the nation.
- 9000 subscribers reached via weekly AIA/LA Chapter e-newsletters.
- Presented more than 128 hours of Continuing Education Programming to aid members in earning their 18 required learning units.
- Offered 20 ARE Seminars to assist architecture graduates in their preparation for the licensing exams.
- More than \$40,000 in scholarships awarded via 2x8 Student Competition and Interiors Committee 1:2 Charrette.

EVENTS

NOVEMBER

6-9

This Way to Sustainability IV Conference

A forum to discuss issues relevant to California related to building a sustainable society that balances economic, environmental and social needs. Subjects covered include food and agriculture, the green economy, cutting-edge technologies and teaching sustainability.

Institute for Sustainable Development, California State University, Chico

more information: sustainability@csuchico.edu, 530.898.3333 or www.csuchico.edu/sustainablefuture/events

8-11

Healthcare Design 2008

The conference is devoted to how the design of responsible built environments directly impacts the safety, operation, clinical outcomes and financial success of healthcare facilities now and into the future. Attendees include professionals involved in the design, build and operation of healthcare facilities, including administrators and operations executives, architects, interior designers; facility managers, and design/build professionals, as well as researchers, students and educators.

Gaylord National Resort and Convention Center, Washington D.C.

more information: Michael Raggiani, 603.836.0329 or mraggiani@vendomegrp.com; or www.hcd08.com

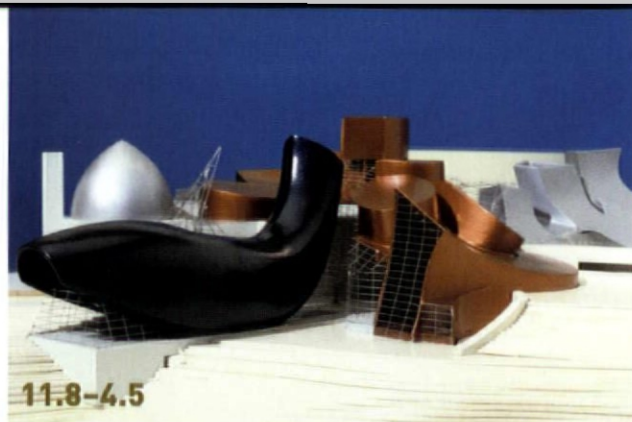
19-21

2008 Greenbuild International Conference and Expo

Revolutionary Green: Innovations for Global Sustainability is the theme for the U.S. Green Building Council's 2008 conference. The gathering will include educational sessions, speakers, special events and tours and an exhibit hall. Archbishop Desmond Tutu will deliver the keynote speech of the opening plenary of Greenbuild 2008.

Boston Convention & Exhibition Center, Boston

more information: info@greenbuildexpo.org, 202.742.3818 or www.greenbuildexpo.org



11.8-4.5

ONGOING

Giovanni Battista Piranesi: Architecture and the Spaces of the Imagination , Opens 11.1.08

Eighteenth-century artist Giovanni Battista Piranesi's haunting, expressive and entirely fantastical architectural scenes are on display. The large-scale, impressively detailed etchings and engravings form the backbone of the exhibition, supplemented with works by Piranesi's contemporaries and followers that reveal the broad context of his career and impact.

Carnegie Museum of Art, Pittsburgh

more information: www.cmoa.org or 412.622.3131

Frank O. Gehry: Design Process and the Lewis House, 11.8.08-4.5.09

The exhibition explores the decade-long residential commission for Peter Lewis in Lyndhurst, Ohio (1985-1995). The commission gave Frank Gehry an opportunity to experiment, and in the process, achieve the formal and technological breakthroughs that led to the development of the geometrical language that since become his signature. The exhibition will include some 120 architectural models, drawings, photographs, videos, furniture and decorative arts.

Philadelphia Museum of Art, Philadelphia

more information: www.philamuseum.org or 215.763.8100

China Design Now, Through 1.11.09

The Cincinnati Art Museum presents the first exhibition in the U.S. to explore the recent explosion of new design in China. The exhibition features the work of emerging and established Chinese fashion designers, graphic artists and architects—as well as major projects in China by Western architects and designers—exploring how Chinese designers are mixing global influences with their own perspectives and history.

Cincinnati Art Museum, Cincinnati

more information: www.cincinnatiartmuseum.org or 513.639.2984



11.19-21

DECEMBER

8-10

Green California Schools Summit

The greening of California's institutional buildings is on, and this program showcases products and services to more than 3,000 California public school leaders and decision makers focused on implementing green solutions in their schools

Anaheim Convention Center, Anaheim, California

more information: cbeaven@green-technology.org, 626.577.5700 or www.green-technology.org/gcschools

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SPEAKERS

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Councilwoman, District 9, City of Los Angeles

Darrell Steinberg - Invited
Senate President Pro Tempore-Elect
State of California Senate

William Fulton
Publisher
California Planning and Development Report

Edward Dong
CEO, Koar Development Group, LLC
Solair Wilshire Project, Koreatown

Roger Moliere
Chief, Real Property Management and Development
L.A. County Metropolitan Transportation Authority

Todd Pratt
Executive VP/COO, Chandler Partners
Lankershim NoHo Project, North Hollywood

Renata Simril
Senior VP of Development, Forest City Residential, Inc.
Mercury Project, Koreatown

PREVIOUS ROUNDTABLES

Trends in State Law
Next Generation Leadership
Monetizing Solar Tax Credits
Equity Financing
Team Hollywood
Pre-development Funding Challenges
Navigating the Entitlement Process
Is LEED Certification Worth It?
How Local Governments are Keeping Up
with the Issue of Sustainability
Transit Oriented Development

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CREDITS

Yamano Tower

LOCATION: Tokyo

DESIGN TEAM: Hodgetts & Fung

EXECUTIVE ARCHITECT: Rui Sekkeishitsu Co. Ltd.,
Taisei Corporation

FACADE CONSULTANT: IBC

STRUCTURAL CONSULTANT: ABS Consulting/
EQE Japan Division

PROJECT COORDINATOR: GLC Enterprises, LLC

PROJECT MANAGER: Index Consulting, Inc.

Target Tower

LOCATION: Lakewood, Colorado

PRINCIPAL: Hagy Belzberg

PROJECT MANAGERS: Aaron Leppanen,
Lauren Zuzack

PROJECT TEAM: Barry Gartin, Brock DeSmit,
Carina Bien-Willner, Dan Rentsch, David Cheung

Museum Tower

LOCATION: Dallas

DESIGN PARTNER: Scott Johnson, FAIA,

MANAGING PARTNER, DIRECTOR OF URBAN DESIGN +
PLANNING: William H. Fain, Jr., FAIA

SENIOR PROJECT DIRECTOR: Larry Ball, AIA

SENIOR PROJECT MANAGER: Abhijeet Mankar, AIA

SENIOR PROJECT DESIGNER: Arnold Swanborn, AIA

DIRECTOR OF INTERIORS: Patsy Shigetomi, AIA, IIDA

EXECUTIVE ARCHITECT: Gromatzky Dupree &
Associates, Mark Manske

INTERIORS: Bodron+Fruit, Mil Bodron, Svend Fruit

STRUCTURAL: L.A. Fuess Partners, Mark Peterman

MEP: Blum Consulting Engineers, Jake Musick

LANDSCAPE: Meléndrez, Scott Baker

LIGHTING: Scott Oldner Lighting Design,
Scott Oldner

CIVIL: Pacheco Koch Consulting Engineers,
Erik Hauglie

1800 Larimer

LOCATION: Denver

DESIGN TEAM: Dick Anderson, Principal in Charge;

Michael Brendle, Design Principal; John
Leopardi, Project Manager/Lead Project
Architect; Ronald Izzo, Project Designer;
Sarah Rege, Anne Wattenberg and Jennifer
Toll, Project Architects; Kevin Blithe, Project
Coordinator; Fritz Gale, Project Coordinator;
Ryan Dawson, Architectural Intern;
Ann Baker, Specifications Writer

LANDSCAPE ARCHITECTURE: Jeff Lackey, Project
Designer; Linda Wick, Landscape Architect

CIVIL: J.F. Sato

STRUCTURAL: Jirsa+Hedrick

MEP: Swanson Rink

WATER FEATURE/IRRIGATION: Hines Irrigation

VERTICAL TRANSPORTATION: Lerch Bates

ACOUSTICAL DESIGN: Shen Milson & Wilke

GENERAL CONTRACTOR: M.A. Mortenson

ENERGY DESIGN ASSISTANCE: The Weidt Group

Alma

LOCATION: New York

DESIGNER: Roman and Williams

ARCHITECT: Karl Fischer Architects

STRUCTURAL ENGINEER: Severud Associates P.C.

MECHANICAL ENGINEER: Mottola Rini Engineers PC

ENVIRONMENTAL ENGINEER: Langan Engineering
and Environmental Services

ELEVATOR CONSULTANT: Jenkins & Huntington Inc.

Watermark Community Church

LOCATION: Dallas

DESIGN TEAM: Tip Housewright, Principal-in-Charge;

Kevin Glasscock, Project Manager; Scott Hall,
Lead Designer; Brian Saldana, Project Designer;
James Patterson, Project Architect, Dale
Hogue and Martha Schantz, Technical Team.

CIVIL ENGINEERS: Kimley Horn and Associates

STRUCTURAL ENGINEER: L.A. Fuess Partners

MECHANICAL, ELECTRICAL AND PLUMBING ENGINEER:
Blum Consulting Engineers

AUDIO VISUAL: Acoustic Dimensions

TRAFFIC ENGINEERING: Deshazo, Tang & Associates

Owens Drive

LOCATION: Pleasanton, California

DESIGN: Dahlin Group Architecture Planning

STRUCTURAL ENGINEER: H.D. Rueb

HVAC ENGINEER: Johnson Controls/Cal-Air, Inc.

CIVIL ENGINEER: BKF

ELECTRICAL ENGINEER: Libra Electric

COMMISSIONING AGENT: Taylor Engineering

ENERGY CONSULTANT: Fard Engineering

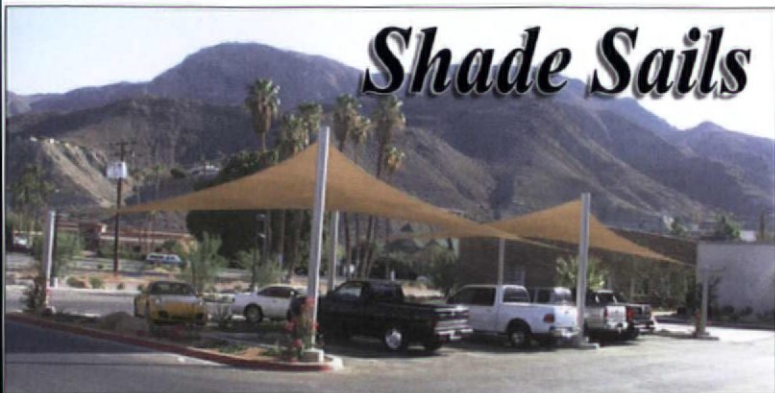
LANDSCAPE: David Gates & Associates

SHARPE

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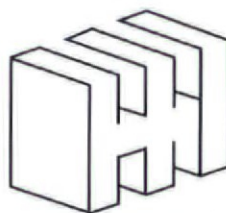
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FORENSIC ENGINEERING**

Architect: Rasmussen & Associates



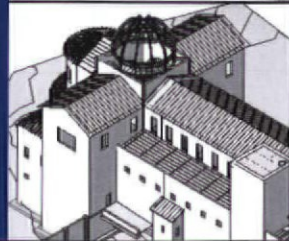
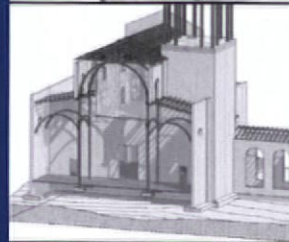
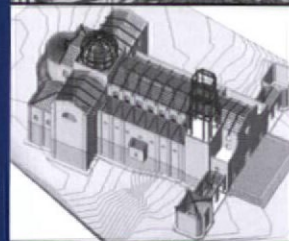
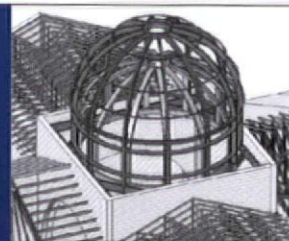
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MODELING THE FUTURE

MOVING IS A GOOD TIME TO TAKE STOCK OF YOUR life. It's an opportune time to root through your stuff and get rid of things you no longer need or haven't used in years. It's also a great time to consider the past and ponder the future.

And so some of us have used the approaching expiration of Gensler's lease to consider what's happened to us and to architectural practice in the last 10 years, and plan the new studio space in which we'll work for the next 10.

It's tempting when describing the anything-of-the-future to go all Buck Rogers and predict things that aren't technologically—or even physically—possible. But there's little reason for science fiction when it seems to me we're heading back to the future. The model shop is coming back.

Twenty years ago the studio was equipped with a computer room and a model shop. By 1998 the computer dominated our desk space and we lost the model shop in favor of more large desks. Today, the computer has shrunk so much that it has virtually disappeared and we're shifting from a scenario where we accommodated the technology, to finally, technology accommodating us.

For years, heads down, we immersed ourselves in the work of mastering emerging but clunky computer design tools. Rather than leading with design intent and harnessing the technology to help realize it, at times we let the technology lead us. The interface no longer limits us through a mouse and a pokey 2-D display showing 3-D wire-frames. Perhaps more importantly, the computers themselves no longer compete for studio space.

Hence the return of the model shop. We have prototypers, laser cutters and other CNC's. We are once again hands on, making



models and mock-ups. This is fantastic because it exposes the design process and brings people together around physical, tangible things in a natural way fostering interaction, investigation and discussion.

But the design process is messy both figuratively and literally. We need the right kind of space in which to make this mess. To accommodate model shops and our desire to tangibly reveal the design process, we need to reconsider the buildings where we set up a studio. We will have to find landlords who are more accommodating to a shop use. This could mean we seek out not high-rise office towers, but light industrial buildings where we can operate more flexibly, test solar and wind systems that power our office and showcase for clients models of innovation and sustainability.

These alternative energy sources make good sense, but they also set a good example for those with whom we work. In his book "How," Dov Seidman explains how we conduct ourselves is perhaps more important than the services we provide. We can't continue to be persuasive with clients about investing in

sustainable models or taking on innovative strategies if our own space doesn't authentically reflect these.

Now, for a bit of what may or may not be whimsy, there are some other things my colleagues and I wouldn't be surprised to see soon: terrace gardens that will feed us; phone booths for changing from shop clothes to business suits for meetings; Star Trek-type teleporters to make site visits to project sites; laundry machines so we don't need to go home for days; NASA mission control-style workstations so designers in different offices around the world can collaborate in real time on shared digital models.

We can't clearly predict what the next 10 years holds for us technologically—we're still not flying cars—but we're sure we're stepping into a decade where once again the process of making architecture is central and tangible in our space, enabling us to better explore and communicate our ideas with each other and with our clients.

— David Herjeczki and Ryan Spruston

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